



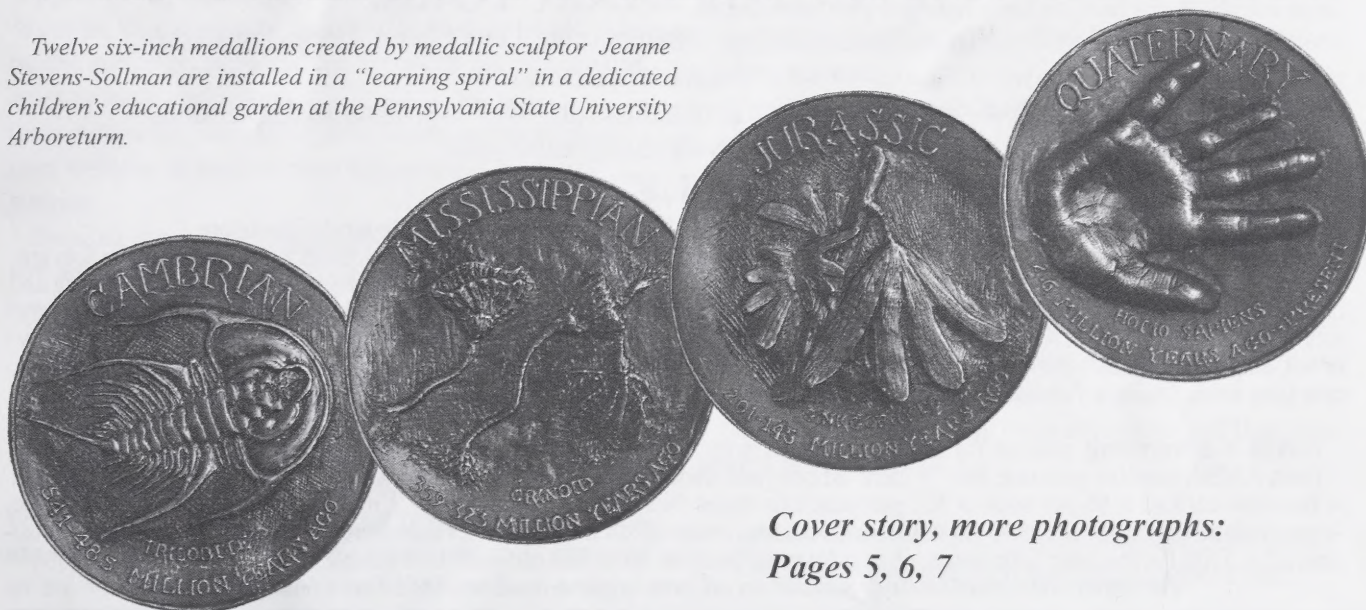
MEMBERS EXCHANGE

Quarterly publication of the American Medallist Sculpture Association
Web site: <http://www.amsamedals.org> ~ email: info@amsamedals.org

SUMMER FALL 2014

MEDALLIONS MARK WALK OF AGES

Twelve six-inch medallions created by medallist sculptor Jeanne Stevens-Sollman are installed in a "learning spiral" in a dedicated children's educational garden at the Pennsylvania State University Arboretum.



Cover story, more photographs:
Pages 5, 6, 7

AMERICAN MEDAL OF THE YEAR TO BE AWARDED BY AMSA

AMSA is very pleased to announce the establishment of the American Medal of the Year (AMY) Award. Mel Wacks, Head of the Planning Committee, indicates that "AMSA hopes that medalists and Mints will enthusiastically participate - to help advance the appreciation of an art form that was born during the Renaissance, and that still offers collectors the opportunity to acquire and enjoy superb art medals at surprisingly affordable prices."

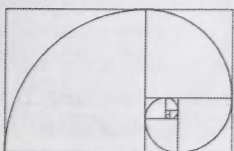
The American Medal of the Year (AMY) Award is a

program of AMSA, open to all U.S. citizens or residents of five years or more. Nominated medals must have been made in the calendar year.

Nominations for the American Medal of the Year will be invited from medalists, mints, judges, AMSA members, or anyone else by March 1 for the preceding calendar year. There will be a limit of 3 entries per medalist per year. Once someone wins, they will not be eligible for the next two years.

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Inside:



- ♣ *Letters: Member challenges merit of resizing article; Ed. responds*
- ♣ *New AMSA website; President's message*
- ♣ *Members' personal, detailed reports from Slovakia, Daub workshops*
- ♣ *A plea from Afghanistan, via FIDEM*

AMERICAN MEDALLIC SCULPTURE ASSOCIATION

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The AMSA newsletter, "Members Exchange," is published every few months and mailed to members whose membership fees are current. The editorial style for "Members Exchange" follows the guidelines of the *Associated Press Style Manual* for consistency and clarity. **All submissions, including Letters to the Editor, can be edited for style, content and length.** It is not possible to verify every submitted statement as fact. Authors are responsible for verifying content; stating the source, whether necessary for that printed story or not, helps establish authority in research. E-mail Andrew Perala, aperala@aol.com, for specific suggestions on how best to showcase your work. (*Andrew Perala has been a journalist for 35 years. He is a co-winner of the 1989 Pulitzer Prize for Public Service.*)

AMSA's advertising policy: We are accepting ads in the *Members Exchange* Newsletter!!

Each AMSA member gets one free "1 inch" ad per year; then, each additional "1 inch" ad per member is \$5 per publication. A Business card ad is \$8 per issue or \$32 per year/four issues. Non-members may run a "1 inch" ad for a flat fee of \$10/issue. A one inch ad may have about 40-50 words and be a maximum of six lines long. For commercial businesses: A half-page business ad is \$100 for the year/ four issues; A quarter-page business ad is \$60 per year/ four issues.

For more information or to submit an ad, send your e-mail to: AMSA_news@frontier.com.

Letters

ED. NOTE: In an e-mail, AMSA member Dick Johnson chastised the editor for allowing Lindley Briggs' article on resizing medals to be published. Mr Johnson outlined major issues he had with the article and the decision to run it. Excerpts follow.

"Sculptor-artist Lindley Briggs' article in the recent issue of *AMSA Members Exchange* was, I'm certain, well intentioned. In an attempt to take a short cut in modelling, the artist reveals a product and methods of changing the size of glyptic objects – medals included. Its apparent ease of use is obvious.

While this may save time for the artist in his or her studio we are living in a world of imitators of varying honesty with intentional false fabrications. In the hands of a copyist – or even a collector who has no intent at misfeasance – this product can serve as an attraction for misuse. It should not be used on existing medals. Such widespread use - thus with knowledge of rampant copying - will cause collectors to turn away from all such items, both genuine and false. What is a time-saver for the artist has a unsavory side effect that could destroy the entire art medal field.

But in the hands of anyone – whether a high school boy, Mafia

member, or sculptor-artist – manufacturing an existing art object in a new size is not to be desired. It is not criminal to do this for your own edification to prove to yourself it could be done. ... It becomes a criminal act when these false items are sold – whether by the maker, his mother, or the mob. ... I have great respect for sculptor-artist Lindley Briggs. Perhaps the collector field and its unusual permutations is strange to this artist and that's okay. It is my hope she continues to create – with or without any resizing."

- D. Wayne Johnson

The editor respects the right of Mr Johnson to express his opinion but profoundly disagrees with Mr Johnson on his interpretation of the role of journalism. It is not the mission of this newsletter to suppress information that could be of benefit to our readers. To do so would be an unwarranted denial of the individual rights of readers to have access to information. Nor is it the mission of this newsletter to suppress information that could be gainfully found elsewhere through researching any of a number of globally available databases. Just as the editor fought to include Mr Johnson's opinion in this issue, he stands equally firm on his professional view that Ms Briggs' article was an excellent example of providing useful information to the medallist sculptors, collectors, dealers and art historians who comprise our readership. Our readers are our first priority. They can make up their own minds.

NEW WEBSITE, NEW OPPORTUNITIES

Dear AMSA Member

I hope you all have had a very good summer.

Finally, the long awaited website is now fully functional, looking great and easy to navigate.

Check it out if you haven't already done so, www.amsamedals.org.

A big thank you to all that have already signed up for their own personal portfolio. Your participation and support is very much appreciated.

We hope that all our members will want to be included on the members page and the listing is free if you only want to have one image,

(one picture of yourself or your work) a link to your own website or your contact information like e-mail address.

Send Heidi: <heidi@wastweetstudio.com> one image and a web address or email address that you wish to have linked to your name.

The complete information is later in this newsletter.

We need to hear your input and ideas for articles, news, links, videos, whatever you think will make the site interesting to a visitor to the site.

Also, remember that in order to have an interesting, informative newsletter every one needs to help contribute news about themselves for the newsletter. Those of us are that are involved with creating art need to share

President's Letter

new creations with the rest of us. We all enjoy seeing what other artists are doing and also read about new discoveries or innovative techniques and processes, like the article by Lindley Briggs in the last newsletter. Please share with the rest of us!! Keep it coming.

Thanks to all that have shared news for this issue and please don't be shy and send us your news for the next one. The FIDEM Congress is the first week in September and I look forward to meeting some of you in Sofia and also many old friends from other countries. There will be a report of the congress and hopefully lots of photographs of medals from all over the world.

Until then, please remember we need you to promote your work in this newsletter because we are all eager to see what you have been doing.

This issue includes a membership directory so please check it over carefully and let me know if there are any changes to your information.

Hope your summer has been enjoyable and that you have a productive fall.

Anne-Lise Deering, <supermedal@frontier.com>
AMSA president, <amsanews@frontier.com>

AMERICAN MEDAL OF THE YEAR SEEKS NOMINATIONS

Continued from Page 1

Nomination should include name, address, email and phone number of medalist, material, size, weight, mint or foundry, maximum size of edition, actual number made, and - if applicable - present availability, price and how to order. 300dpi color pictures of both sides, or one side if uniface, are required. Nominations for the 2014 AMY should be submitted by March 1, 2015, to amyaward2014@gmail.com.

The seven-person judging committee will be permanent to encourage camaraderie and the growth of familiarity with contemporary medallic art; it will consist of people from the world of numismatics and museums, who have no conflicts of interest. The judging committee may determine up to two runner-ups.

The American Medal of the Year and runner-ups, if any, will be announced through widespread press releases and will be centrally featured on the AMY page of the AMSA web site.

The seven distinguished jurors are: Philip Attwood, Curator of Medals, Department of Coins and Medals,

British Museum and editor of *Medals*; Cory Gilliland,

Member of the Consultative Committee of Fédération Internationale de la Médaille d'Art and formerly Curator and Deputy Director of the National Numismatic Collection at the Smithsonian Institution; Barbara Gregory, editor of *The Numismatist*; Arthur Houghton, former curator of antiquities at the J. Paul Getty Museum and president of the American Numismatic Society; Steve Roach, editor of *Coin World*, and formerly paintings specialist at Christie's; Dr. Alan Stahl, Curator of Numismatics, Princeton University, and one of the founders of AMSA; and Ben Weiss Ph.D., medal collector and author, member of the board of directors of Medal Collectors of America and its webmaster.

The winner will receive a medal. The Planning Committee, consisting of Mel Wacks, Jamie Franki and Heidi Wastweet will invite ideas from the board, and then will be fully responsible for the creation of the AMY award medal. Φ

FRANKI'S 2014 ANA MEDAL HONORS CHICAGO HISTORY

The final strike, with patina, of Jamie Franki's design and sculpt of the third of a four-medal commission from the American Numismatic Association. Frank's medals are the official ANA medals of each summer's World's Fair of Money 2012 through 2015.

The medals, with the 2014 edition shown at right, commemorates the specific meaning of each of the four stars on Chicago's municipal flag.



Even though this issue of "Members Exchange" went to press too late to accommodate this summer's exhibits at Medallia, we include the presentation poster in part here because the work Medallia supports is important to our readers.

For more information on the exhibits, the medallistic sculptors or Medallia, please contact:

Medallia ... Rack and Hamper Gallery

335 West 38th Street, 4th Floor, New York, NY 10018
Tel: (212) 971-0953

www.medallia-gallery.com

Hours:

Wednesday to
Saturday, 12-6 pm or by
appointment

Space I

NEW VOICES

An exhibit of emerging medallistic artists from Bulgaria, Japan, Lithuania, Portugal and the United States of America

Lindsay Fisher	Kabo Jindo	Nicole Pratt
Miwato Fujii	Ronald J. Kustrup	Rita Queiroga
Ana Margarida Ganiabo	Báiser Nedyalkov	Yoshiyuki Sato
Lindsay Gilbert	Yui Niinomi	Kazuwa Sugita
Anton Ivanov	Jurgis Paulauskas	Yumiko Tomobe
Anastacia Cerenei Iuri	Hugo Pinto	Francisco Trêpa
	Petia Popova	



J. Paulauskas

Space II

SUMMER BREEZE: PART I

A group exhibition by gallery artists

João Brito	Rex Kaleboff
Al Cooke	Masami Kodama
Rimer Cardillo	Marion Held
Robert Donabue	Mashiko
João Duarte	Chuck McCleary
Suzi Evalenko	Barry Parker
Dan Fialdini	Michael Scarborough
Leonida Froeblich Finke	José Simão



S. Evalenko

Through July 2014

The New Approach Medallistic Sculpture Collection and Research Center

AMERICAN ART MEDALS, 1909-1995:

The Circle of Friends of the Medallion & the Society of Medalist.

A special exhibition from the collection of David Thomason Alexander



E. Daul

MEDALS AND JEANNE STEVENS-SOLLMAN

THE 12 MEDALLIONS FOR PENN STATE ARE BUT ONE ELEMENT IN A LONG, DISTINGUISHED CAREER

Continued from the Cover

In a dedication ceremony scheduled to be held on September 7, 2014, at the Pennsylvania State University Arboretum, 12 medals designed and sculpted by Jeanne Stevens-Sollman were to be unveiled in their installation in a “learning spiral” walkway at the Childhood’s Gate, a garden designed by Emmanuel Didier especially for children.

The garden’s “learning spiral” is a stone pathway with the six-inch bronze medallions designed by Stevens-Sollman and cast by C.A Brown Inc.

Each medallion indicates a period in geological history from the Cambrian to Quaternary with a depiction of a fossil specific to that period.

The permanently installed medallions also were issued in a limited edition of 300 three-inch medals for presentation to the Arboretum’s supporting donors.

Stevens-Sollman credits the information presented by AMSA member Lindley Briggs in the Winter-Summer 2014 issue of “Members Exchange” on a simplified method of the reduction process that allowed her to accurately reduce each of the 12 medallions to a three-inch medal for casting in the limited edition.

The Children’s Garden, about the size of half a football field, is a \$4.1 million project that is a central part of the education center for the 370-acre Arboretum, according to a Penn State conceptual plan. The seed funding for the Arboretum is the result of a \$10 million gift in May 2007 from Charles H. “Skip” Smith, a Penn State alum, in honor of his late father. according to the independent State College Magazine.

Penn State’s Conceptual Plan for the Arboretum notes that “All paths and roads lead to the education center. It is critically important to bring everyone through the education center in order to orient visitors, to provide them with the materials they will need to understand and enjoy the Arboretum, and to entice them to return to attend an event, a class, or an exhibit that is coming in the future. In this way the Arboretum can build programmatic and financial support.” As author Anne Quinn Corr details in a profile in State College Magazine:

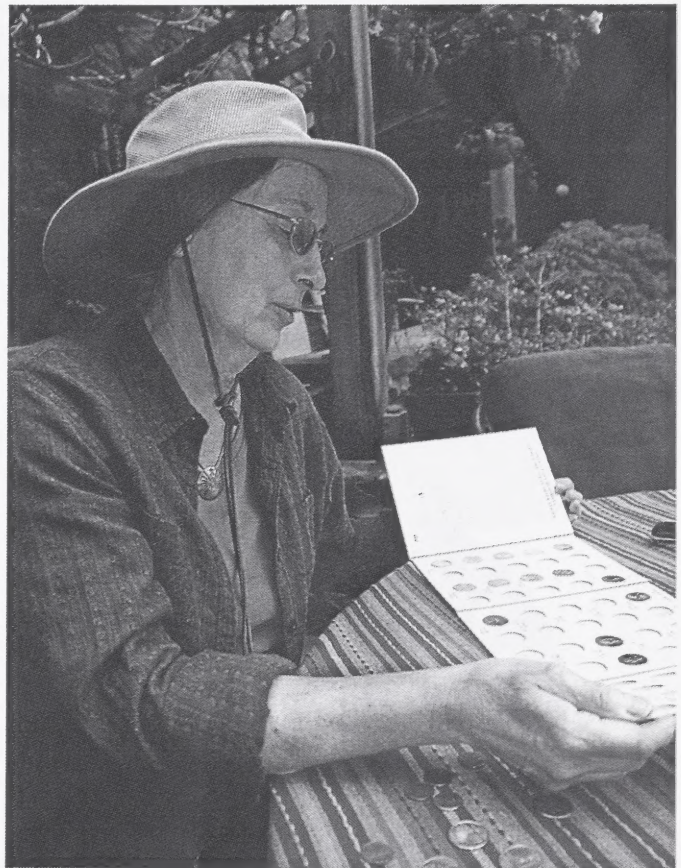


Photo courtesy statecollegemagazine.com/Anne Quinn Corr
Jeanne Stevens-Sollman examining coins in a photograph published in the independent “State College Magazine” profiling her professional career as an artist, member of the Citizens Coinage Advisory Committee to the U.S. Mint, award-winning medallist sculptor and distinguished alumna of Penn State.

“Stevens-Sollman’s noteworthy artistic career has propelled her to where she is today. She earned a dual bachelor’s degree in science and fine arts from Rhode Island College and a master’s in fine arts from Penn State. Her work is exhibited in museums around the world as well as in many private collections.

“Stevens-Sollman has many private commissions to her credit, including awards and medallions for Penn State, the Penn State Alumni Association and Penn State Outreach, as well as other universities and national entities.

“She is a past president of the American Medallist Sculpture Association and is the U.S. vice delegate to the International Art Medal Federation. In August 2007, she received the American Numismatic Association’s Award for Excellence in Medallist Sculpture, one of the highest medallist awards presented internationally.” Φ

Please see photos of all medallions on Pages 6, 7

ARBORETUM'S SPIRAL



*'The Children's Garden
is an interactive,
learning environment
for children of all ages
and their families. The
central theme is based on
Central Pennsylvania's
geomorphology and its
particular flora, fauna,
and culture.'*

***Penn State
University Arboretum***



WALK TIMELINE



Each of the 12 six-inch bronze medallions created by medallic sculptor Jeanne Stevens-Sollman - and installed in the garden's "learning spiral" rock walkway - depict a specific period in the sequence of geologic history from the ancient Cambrian to the contemporary Quaternary.



REPORT ON EUGENE DAUB'S MEDALLIC ART WORKSHOP

By Marie Jean Lederman

Does my second Medalllic Art Workshop make me an official Eugene Daub Groupie? Brookgreen Gardens in Myrtle Beach, South Carolina is a magical place to study and create sculpture, and I count myself extremely fortunate to have been a two-time workshop participant - but that doesn't make me a senior group member by a long shot.

Eugene is a master teacher in every sense of the word. He is talented, patient, encouraging and has a knack for making his students - a diverse bunch in many ways - into a cohesive group. He had many "repeat" students.

In five days we accomplished everything we set out to do, although that seemed impossible at first. Starting with an 8-inch x 10-inch print or iPad image (or both) which we brought from home, we then made an eight-inch round clay relief which we cast in plaster.

Having the plaster mold we then cast a plaster positive on which we worked to refine the image. I did this at a previous year's workshop and found it somewhat easier to do this time around, although I still find it hard to keep remembering that what is up is really down and vice versa.

Eugene was right that it is often easier to refine a piece in plaster than in clay. By the end of the week we each had a plaster mold and a plaster relief.

I'm always anxious in a new situation, and coming back the second time I was much more relaxed. Eugene had sent in advance a list of six suggested tools which this time I already had. I knew that I wanted to do a portrait, although a landscape had been suggested as well. And this time I knew why Eugene had recommended a side or three-quarter view, preferably not showing teeth.

We were a small group, and Eugene was able to spend a lot of time with each of us - a real luxury in any class. We were supposed to start work at 9 a.m., but one or two of us came in even earlier and one or two of us skipped the lunch break. I was not one of these. One of my greatest pleasures was walking through the sculpture gardens with Eugene and Alex



Eugene Daub, center, and his students at the workshop.

Palkovich on route from the studio to the cafe. Despite the very hot weather the conversation and exercise were well worth skipping the trip by car. Marlene Askins and Lou Rainey, like Alex, had been in last year's workshop and most days we met at the cafe for lunch and, sometimes dinner.

It is a ritual at the end of the workshop to have a farewell dinner at Lou Rainey's beautiful house nearby. Lou is amazing in that she is able to work with us all day at the studio and somehow host a wonderful dinner that night. Robin Salmon (Vice President of art and Historical Collections/Curator of Sculpture) was at the dinner and, indeed, presided over the studio all week. Because Robin has been at Brookgreen Gardens for so long we got a real sense of the history of sculpture at the Gardens.

This time I stayed at Litchfield Beach & Golf Resort near Brookgreen Gardens. I was surprised that my hotel room was actually a one-bedroom suite with a balcony overlooking a pool which, of course, there as never time to use. There was also a gym and spa (ditto re: time) and a restaurant with a breakfast buffet. Eating is something for which I always have time, and the surrounding gardens were lovely. Despite the fact that this was my third time visiting Brookgreen Gardens I have yet to see the beach. Maybe next workshop, although somehow I doubt it. Φ

CUHAJ ATTENDS XII INTERNATIONAL SYMPOSIUM OF MEDALS IN SLOVAKIA

By George Cuhaj

Every two years selected artists gather in Kremnica, Slovakia for a month of medal making. Currently under the sponsorship of the National Bank of Slovakia, the five artists selected for the 2013 event included: Hugo Maciel of Portugal, Mirek Korvarik of the Czech Republic, Vladislav Durbak of Slovakia, Ladislav Zagya of Hungary and George Cuhaj of the US. This brings to 60 the number of artist participating in the program since 1988.

The program is designed for participants to create obverse and reverse plaster models for a struck medal (to be produced at the Kremnica Mint, the state mint of Slovakia), and plaster designs for five additional sand cast medals.

The artists pay for travel and food, the housing and studio is in the Angyle house, the National Bank's house in Kremnica. (The Angyle family of the 1800s were a father-son team: painter and sculptor.)

One of each struck and cast medal is retained in the permanent collection of the Kremnica Museum, and the artist receives one of each cast medal, five of the struck medals of their design plus one struck medal of each of the other artists, and a 600-euro stipend (about 825 US dollars).

Kremnica is a town dating back before 1000 CE, and was granted minting privileges in 1328. It is nestled in two steep sloped valleys forming a T-shape, with the historic



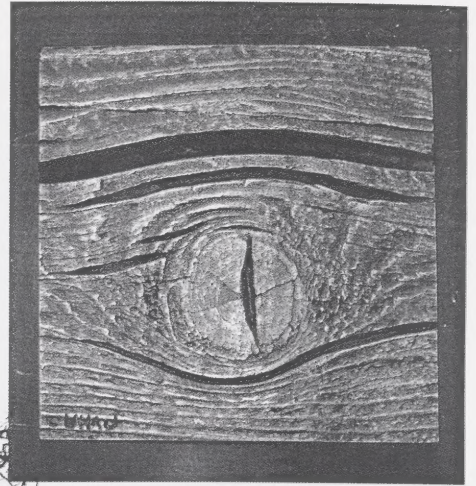
Medallic sculptor participants on the sword-hilt shotglass casting day. George Cuhaj is second from right.



Continued

BEAUTIFUL SLOVAKIA SETTING, DETAILED WORK

At right, a cast medal of George Cuhaj from the XII International Symposium of Medals held in Slovakia. Below, the Argyle House where the participants stayed - the conversion of the original color photo to black-and-white for print fails to capture the full range of fall colors on display in the surrounding hardwood forest.



*More photos
on next page*

Continued

center at the top of the “T”. Gold, silver and copper were mined actively in nearby hills and towns for seven centuries from the 1250s thru 1993.

The Museum staff was most helpful in making us feel welcome, as were the resident artist in the town who stopped in for visits, sharing meals or invitations to their home studios.

There were two arranged tours, one to the National Mine Museum, and the second to the historic mountain village and the Spes Cathedral of St. Martin, with a view of the Spes Castle in the distance.

The first eight days were very busy getting the clay designs finished and made into plaster models ready for delivery to the Mint. The next ten days were a bit more relaxed, in making the plaster models for the cast

medals, and with a visit to each of the two sand cast foundries used to realize our project.

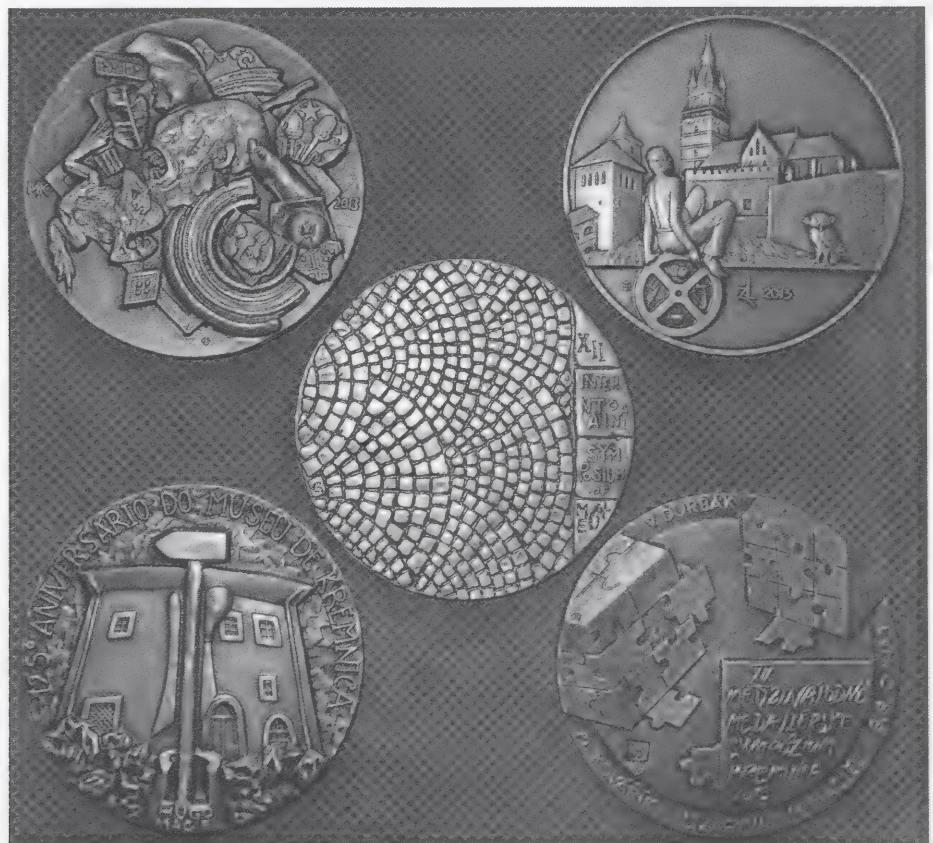
Then there was about a week of waiting, when visits and tours were arranged, or more projects were worked on. In this case, Mirek Kovarik brought his personal forge and made some lost wax molds, and did a bronze pour in that time.

Finally, the works were delivered very near to the day of the opening of the exhibit. The exhibit consisted of one of each medal by each of the participating artists in the 2013 symposium.

The display is open during regular museum hours until February 1, after which one medal of each artist remains on display in the permanent display of the symposium, and the remaining medals are retained in the museum collection. Φ

MORE SLOVAKIA SYMPOSIUM MEDALS

A selection of medals created by participants in the XII International Symposium of Medals held in Slovakia in 2013. All photos in story contributed by George Cuhaj.



NEW AMSA WEBSITE FOR MEMBERS: USE IT, PLEASE!



Dear AMSA Members

I'm happy to announce the long awaited website is now in full swing! Check it out here:

<http://amsamedals.org/index.html>

Those who have already signed up for an individual members portfolio page, thank you!! We really appreciate your participation and support. Please check your page for mistakes and let me know if there are any that need to be fixed. If you sent in your materials but don't see your page here that means it has been missed so please let me know right away. If you signed up for a page but have not yet paid your \$25 you can now pay via Paypal right on the website here:

<http://amsamedals.org/Join.html>

If you have already paid – thank you! Your \$25 has gone directly towards paying for this dynamic new website.

All members are entitled to a FREE listing on the

members page BUT you must request it. Send me one image and a web address or email address that you wish to have linked to your name: (send to heidi@wastweetstudio.com

<http://amsamedals.org/Members.html>

If you are inspired by what you see and want to support AMSA by signing up for a full portfolio page, the complete instructions are here:

<http://amsamedals.org/How%20To%20Get%20Your%20Website%20Listing.html>

We also need to hear your input and ideas for articles, news, links, videos, whatever you think will add value to the site.

The website is still a work in progress and some items did not transfer correctly to new new site and will be included soon.

Thanks again and stay tuned for more updates.

- Heidi Wastweet

PLEA FROM AFGHANISTAN, VIA FIDEM

Members of AMSA have been asked to consider the following request from Afghanistan, and forwarded to AMSA by the General Secretary of FIDEM:

“Dear delegates and vice-delegates,

The Executive Committee has received the following letter from one of our member artists. It would be good if you could forward it to all your members and non members:

Dear FIDEM Colleagues and friends,

I believe that most of you know me already .I would like to introduce myself to all new members.

My name is Amanullah Haiderzad, founder and former Professor and President of the Faculty of Fine Arts at Kabul University, Afghanistan since 1966.I am the past President of the Afghan Mint , and former President of the American Medalllic Sculpture Association. I have been a member of FIDEM since 1990.

In 2001, the brutal regime of the TALE-BAN destroyed all sculptures including the two large Buddha's in Bamiyan, Afghanistan. After the fall of the regime of the TALE-BAN, I traveled to Afghanistan several times and I found that the younger generation, especially the Art students should have access to viewing modern sculpture and Contemporary Art in the Kabul Museum. Recently I decided to donate more than 200 of my art work which includes medals, sculptures, and paintings permanently to the Faculty of fine Arts at Kabul University. I am very fortunate that the Afghan (BAYAT) Foundation at their expense shipped all my Artwork to Kabul on June 17, 2014. I have plans to travel to Kabul on September 7th after the Fidem Congress in Sophia. My goal is to set up my Art in the big Hall named Professor Haiderzad Hall in the Faculty of Fine Art at Kabul University. I am pleased to inform you that I have chosen a place in the this Hall for friends around the world who wish to donate medals to be exhibited permanently for student studies.

I would be so pleased and honored if you and your friends could donate one or more medals along with a resume for the educational goals for the Faculty of Fine Arts. If you can bring your Medals to the Sophia FIDEM I will take them to Kabul University. If you prefer, you can send these directly to the Faculty of Arts at Kabul University in Afghanistan:

*Faculty of fine Arts
C/O professor Haiderzad HALL
Kabul University
Jamal Mena Kabul
AFGHANISTAN*

Best regards

Marie-Astrid Pelsdonk

General Secretary / Webmaster

e-mail: secretary-general@fidem-medals.org / webmaster@fidem-medals.org

www.fidem-medals.org”

faceXposed

MEDALLIC SCULPTURE STUDIO NAA, SOFIA 2014

INTERNATIONAL MEDAL PROJECT

BOOKS MOVIES MUSIC SPORTS GAMES PICTURES FRIENDS

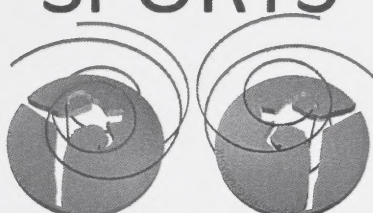
SPORTS



Emil Bachyski, Bulgaria



Andrey Mishin, Russia



Vitor Santos, Portugal



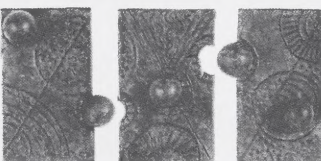
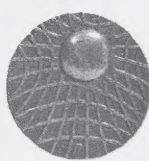
Nadia Roseva Green, Bulgaria



Bogomil Nikolov, Bulgaria



Georgij Postnikov, Russia



Ann Shaper Pollack, USA



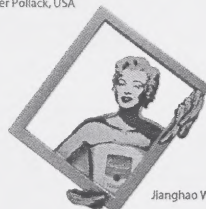
Bisser Nedyaikov, Bulgaria



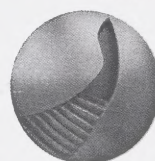
Anton Ivanov, Bulgaria



László Szlávics, Hungary



JIanghao Wang, China



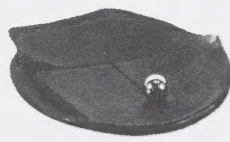
Rada Nikolova, Bulgaria



Nikoleta Ivanova, Bulgaria



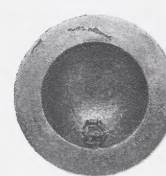
Gyula Péterfia, Hungary



Mashiko, USA



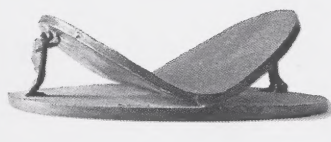
Consuelo de la Cuadra, Spain



Tetsuji Seta, Japan



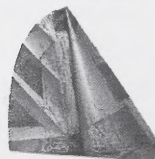
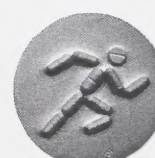
Stanislava Anchova, Bulgaria



Virág Szabó, Hungary



Sebastian Mikolajczak, Poland



Panayot Panayotov, Bulgaria



Steffani Todorova, Bulgaria



Ventsislav Shishkov, Bulgaria



Maya Nikolova, Bulgaria



Mihaela Kamenova, Bulgaria



Erika Vassileva, Bulgaria



Katya Valtor Potzkova, Bulgaria



Thomas Diehn, Germany

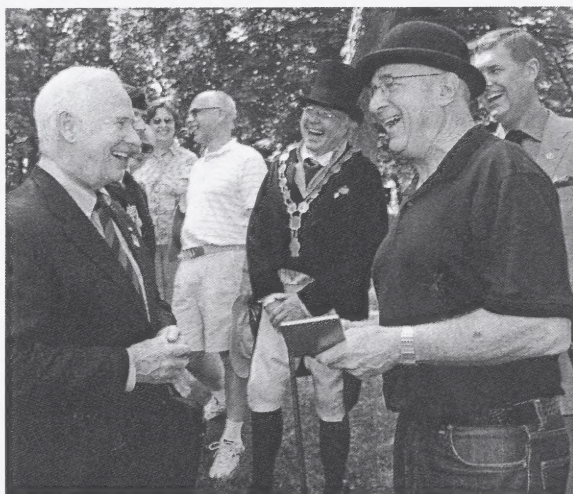


Zaynab Abdul-Razzak, IRAQ



Zlatin Orlov, Bulgaria

WAR OF 1812 MEDAL BY ART ELLIS



The 1812 Legacy Council in charge of celebrations commemorating the War of 1812 in Canada and the United States called for submissions of a commemorating medal, Art Ellis of St. Catharines Ontario submitted one of the 40 medals of which his was selected for presentation to visiting dignitaries and VIP's.

The first medal produced by Ellis was for the Right Honorable David Johnston, the Governor General of Canada. After the formal presentation in front of a large audience under the shadow of Brock's Monument on Queenston Heights overlooking the little village of Queenston Ontario, Ellis was introduced to the Governor General and a great laugh was had by the pair talking about the medal as shown in the photo.

The master medal was modeled in plastic, clay and

polymer to a diameter of 3.75 inches and 3/8-inch thick. Silicone molds were made and wax patterns cast for use lost wax casting process to cast further copies in bronze for presentation to other dignitaries.

A total of 12 medals have been cast and presented and several more have been ordered for the winding up ceremonies which conclude in the fall of 2014.

The medal shown in the photos has the obverse depicting the American long boats with troops crossing the Niagara River invading the village of Queenston situated at the foot of the Niagara Escarpment, General Sir Isaac Brock was killed on this hillside during the invasion.

The reverse of the medal shows a presentation panel that was machined engraved to personalize each medal presented to the recipients. Φ

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